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EL CONTRABANDISTA.

BANJO SOLO

BOLERO.

Composed by
JOE MORLEY.

8PB

8PB 4P

4P 3P 9P 10P 15P

4P

8PB

Repeat each time

12PB

4P

4P

15P

3P 9P 10P 4P

8PB

12PB

8PB 10PB 7PB 8PB 12PB 9P 10PB 9P 6PB

8PB 5PB 6PB 6PB 9P 7PB 8PB

10PB 7PB 8PB 14PB 12PB

13PB 8PB 8P

13 12 13 14 15

D.C. al Coda. No Repeat.

Coda.

7PB 8PB

EL CONTRABANDISTA.

BOLERO.

JOE MORLEY.

The musical score is written for a single melodic line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is divided into four systems. The first system includes dynamic markings of *f*, *mf*, and *p*. The second system includes *pp* and *p*. The third system includes *pp*, *cresc.*, and *p*. The fourth system includes first and third endings. The piano part features a steady bass line with chords and some arpeggiated figures.

This musical score is for a piano and voice piece, consisting of five systems of staves. The key signature is B-flat major (two flats). The time signature is 3/4. The score features several triplets, indicated by a '3' over a bracket. The piano part is written in a grand staff (treble and bass clef), and the voice part is written in a single staff (treble clef). The score includes dynamic markings: *pp* (pianissimo) at the beginning of the first and third systems, and *cresc.* (crescendo) at the end of the second system and in the middle of the fifth system. The score concludes with a *f* (forte) marking. The piano part features a complex rhythmic pattern in the right hand, often with triplets, while the left hand provides a steady bass line. The voice part consists of a single melodic line with lyrics written below the notes.

pp

cresc.

pp

cresc.

f

This musical score is for a piano and voice piece, page 5. It features a single melodic line for the voice and a piano accompaniment consisting of a right-hand and left-hand part. The key signature is B-flat major (two flats). The score is divided into four systems. The first system shows the voice melody and piano accompaniment. The second system includes a 'cresc.' (crescendo) marking with a hairpin symbol. The third system continues the piano accompaniment. The fourth system concludes the piece with a final chord. The piano part features complex rhythmic patterns, including triplets and sixteenth notes.

First system of musical notation, measures 1-4. The system consists of a single treble staff and a grand staff (treble and bass). The key signature is two flats (B-flat and E-flat). The melody in the treble staff features eighth and sixteenth notes, with some triplets. The grand staff accompaniment includes chords and moving lines in both hands.

Second system of musical notation, measures 5-8. The notation continues with similar melodic and harmonic patterns. A dynamic marking of *p* (piano) appears in measure 6. The system ends with a repeat sign.

Third system of musical notation, measures 9-12. The system concludes with a double bar line. A text instruction *D.C. al Φ then Coda no repeat.* is written to the right of the staff.

Coda.

Coda section, measures 13-16. This section features a more active melody in the treble staff and a bass line in the grand staff. Dynamic markings of *p* (piano) are present in measures 13, 14, and 15. The system ends with a double bar line.

Final system of musical notation, measures 17-20. The system concludes the piece with a final cadence in the treble staff and sustained chords in the grand staff. The system ends with a double bar line.

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